

3 0620 00585327 9

CATALOGUES.

---

SIR WALTER SCOTT.

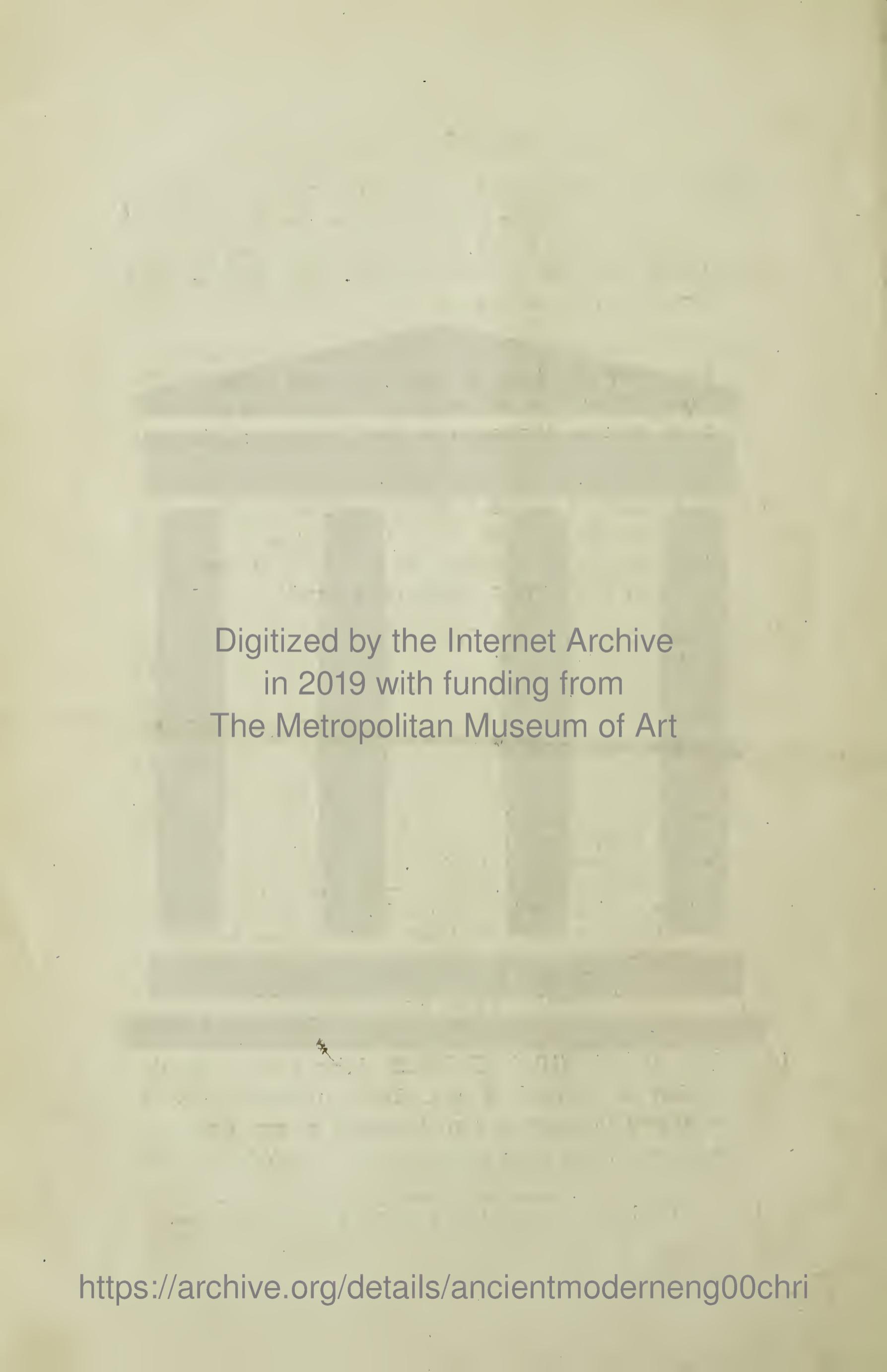
MUNRO.

PHILLIPS.

BEVAN & WILLETT.

ROBINSON & WHITE.

WELL KNOWN AMATEUR.



Digitized by the Internet Archive  
in 2019 with funding from  
The Metropolitan Museum of Art

<https://archive.org/details/ancientmoderneng00chri>

*Edward Cheney.*

CATALOGUE

OF

THE COLLECTION

OF

ANCIENT & MODERN

**ENGRAVINGS,**

ANCIENT DRAWINGS,

AND A SELECTION FROM THE

MODERN DRAWINGS

OF THE LATE

**H. A. J. MUNRO, Esq.:**

WHICH

Will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

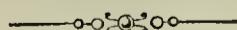
AT THEIR GREAT ROOMS,

8, KING STREET, ST. JAMES'S SQUARE,

On WEDNESDAY, APRIL 22, 1868,

*And Two following Days,*

AT ONE O'CLOCK PRECISELY.



May be viewed Two Days preceding, and Catalogues had, at  
Messrs. CHRISTIE, MANSON and Woods' Offices, 8, King Street, St. James's  
Square, S.W.

## CONDITIONS OF SALE.

—o—

- I. THE highest Bidder to be the Buyer ; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s. ; above Five Pounds, 5s. ; and so on in proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the pound, or more, in part of payment, or the whole of the Purchase-Money, *if required* ; in default of which, the Lot or Lots so Purchased to be immediately put up again and re-sold.
- IV. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale ; MESSRS. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of any Lot.
- V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale ; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VI. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited ; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

# CATALOGUE.

First Day's Sale.

On WEDNESDAY, APRIL 22, 1868,

AT ONE O'CLOCK PRECISELY.

## ENGLISH ENGRAVINGS.

1	Various, after Girtin, &c.	Smith		
2	Lithographs, after Mulready, &c.	Miles	29	18 0
3	Portraits of Paganini, &c.— <i>lithographs</i>	do	19	1 0
4	French lithographs	do	32	1 0
5	Mother and Child, after Raffaelle, &c.— <i>lithographs</i>	do	9	5 0
6	Napoleon, after David, by Bertrand, &c.	Nozedo	11	6 0
7	Imitations of old Drawings, by F. C. Lewis, &c.	Miles	42	2 4 0
8	Plates to Annuals— <i>on india paper</i>	Graves	18	7 8 6
9	Ditto— <i>india proofs before letters</i>	do	51	7 0
10	Woodcuts, after Mulready	do	14	1 3 0
11	Portraits of Mulready— <i>photographs</i>	Miles	9	5 0
12	Woodcuts to the Vicar of Wakefield, after Mulready	Smith	31	2 0
13	The Sutherland Children, after Landseer by Cousins— <i>proof before letters</i>	Koyath.	3	12 0
		B 2		3 7 6

2 14 0	14 Venice, after Prout, by Le Keux— <i>india proof before letters, &amp;c.</i>	<i>Graves</i>	3
1 0	15 The Gulf of Spezzia, after Bonington, by C. G. Lewis, &c.— <i>proofs</i>	<i>Miles</i>	2
1 12 0	16 The Fathers of the Church, after Guido, by Sharp— <i>proof before letters</i>	<i>Graves</i>	
6 0	18 Saul and the Witch of Endor, after West, by Sharp— <i>proof before letters, &amp;c.</i>	<i>do</i>	2
1 14 0	20 The Rake's Progress, by Hogarth— <i>some in the first state</i>	<i>do</i>	8
9 0	21 Niobe, after Wilson, by Smith and Sharp— <i>proof before letters—scarce</i>	<i>Graves</i>	
6 0	22 After Claude, by Fittler, Mason, &c.	<i>Mills</i>	9
9 0	24 Portraits of the Countess of Essex and Children— <i>mezzotint proof—rare</i>	<i>Arceda</i>	
8 0	25 Female head, profile, after Brocky— <i>lithograph</i>	<i>Rimell</i>	51
5 6	26 A man's portrait, ditto	<i>do</i>	34
9 0	27 Head of a child, ditto	<i>do</i>	84
10 0	28 A female head looking up, ditto	<i>do</i>	57
10 6	29 A man with a beard, ditto	<i>do</i>	58
6 0	30 After Newton, by Doo, &c.— <i>proofs</i>	<i>Graves</i>	3
5 0	31 Hide and Seek, by Stewart— <i>proof, &amp;c.</i>	<i>Miles</i>	8
16 0	32 After Rembrandt, by Burnet, &c.	<i>Arceda</i>	9
3 15 0	33 Jupiter and Io, after Correggio, by Bartolozzi, &c.	<i>do</i>	21
12 0	34 Farraday, after Pickersgill, by Cousins— <i>proof before letters, &amp;c.</i>	<i>Graves</i>	23
3 0	35 Photographs of Rome	<i>Miles</i>	10
4 0	36 Ditto Landscapes	<i>Macbeth</i>	14
3 6	37 Ditto	<i>do</i>	18
4 0	38 Ditto	<i>Miles</i>	32
29	<del>Various Topography</del>		
40	<del>Harvest in the Highlands</del> , after Landseer and Callcott, by Willmore — <i>india proof before letters, &amp;c.</i>		3

THE WORKS OF J. M. W. TURNER, R.A.

49 OLD LONDON BRIDGE, by GOODALL— <i>india proof before letters</i>	Graves	4 6
50 THE GRAND CANAL, VENICE, by MILLER— <i>india proof before letters</i>	Agnew.	10 0 0
51 THE SAME— <i>presentation proof on india paper</i>	Fordham	3 17 6
52 CALIGULA'S BRIDGE, by GOODALL— <i>india proof before letters.</i> Signed (101)	Agnew.	41 0 0
53 THE SAME— <i>proof before letters.</i> Signed (1)	do	39 0 0
54 THE SAME— <i>impression on india paper.</i> Signed (401)	do	10 0 0
55 TIVOLI, by GOODALL— <i>india proof</i>	Gogarth	19 0
56 THE TEMPLE OF JUPITER, by PYE— <i>india proof before letters</i>	Gladwell	5 0
57 THE SAME— <i>etching on india paper</i>	Macbeth	2 6
58 A SHIPWRECK, by FIELDING— <i>india proof</i>	Agnew.	2 0 0
59 DIDO AND ÆNEAS THE MORNING AFTER THE CHASE, by SMITH— <i>private plate—proof before letters.</i> Signed (301)	do	—
60 THE GOLDEN BOUGH, by WILLMORE— <i>artist's proof, on india paper</i>	do	2 4 0
61 MERCURY AND ARGUS, by WILLMORE— <i>india proof before letters</i>	do	12 10 0
62 MERCURY AND HERSEE, by Cousins— <i>proof before letters.</i> Signed (302)	do	33 0 0
63 CROSSING THE BROOK, by BRANDARD— <i>india proof before letters.</i> Signed (302)	do	2 0 0
64 THE SAME— <i>proof before letters.</i> Signed (101)	do	2 0 0
65 Small plates	Graves	35 12 0

WORKS OF SIR DAVID WILKIE, R.A.

66 VILLAGE RECRUITS, by Fox	Price	3 6
67 JOHN KNOX PREACHING, by Doo	Macbeth	6 0
68 THE ONLY DAUGHTER, by ENGELHEART— <i>india proof</i>	Price	4 6
69 RAT HUNTERS, by MITCHELL— <i>india proof</i>	do	5 0
70 ALFRED IN THE NEATHERD'S COT, by DITTO— <i>india proof before letters</i>	Fordham	12 0

80	71 THE PEDLAR, by STEWART— <i>proof before letters</i>	Lille
170	72 THE PENNY WEDDING, by DITTO— <i>india proof before letters</i>	Gladwell
80	73 THE SAME— <i>proof</i>	Macbeth
60	74 THE RABBIT ON THE WALL, by BURNET, &c.	do 3
46	75 THE LETTER OF INTRODUCTION, by DITTO— <i>india proof</i>	do
120	76 THE BLIND FIDDLER, by DITTO— <i>proof</i>	Gladwell
46	77 CHELSEA PENSIONERS, by DITTO	Macbeth
170	78 THE READING OF A WILL, by DITTO— <i>proof</i>	Graves
36	79 THE CUT FINGER, by RAIMBACH, &c.	Macbeth <sup>2</sup>
110	80 BLINDMAN'S BUFF, by DITTO— <i>india paper</i>	Price
280	81 VILLAGE POLITICIANS, by DITTO— <i>proof</i>	Graves
100	82 THE SAME— <i>impression on india paper</i>	Lille
110	83 THE PARISH BEADLE, by DITTO— <i>india proof before letters</i>	Fordham
220	84 THE RENT DAY, by DITTO— <i>proof</i>	Graves
1120	85 DISTRAINING FOR RENT, by DITTO— <i>india proof</i>	Gladwell

## W. WOOLLETT.

✓ 40	86 SOLITUDE ; CICERO AT HIS VILLA ; and ROMAN EDIFICES	Fawcett
100	87 NIOBE ; and MELEAGER AND ATALANTA	Miles 2
✓ 100	88 MACBETH ; CELADON AND AMELIA ; and CEYX AND ALCIONE	Gladwell
140	89 THE FIRST PREMIUM LANDSCAPE ; APOLLO AND PHAETON ; and THE TEMPLE OF APOLLO	Fawcett <sup>3</sup>
180	90 MORNING AND EVENING ; THE RURAL COT ; and APOLLO AND THE SEASONS	Graves <sup>4</sup>
✓ 140	91 THE FISHERY, after WRIGHT	Fawcett
✓ 50	92 THE COTTAGERS ; and JOCUND PEASANTS, after Dusart	do 2
120	93 DIDO AND ÆNEAS	Cotughi
300	94 JACOB AND LABAN, after Claude— <i>proof</i>	Graves
110	95 THE SAME— <i>impression</i>	Fawcett
460	96 ROMAN EDIFICES IN RUINS, after Claude— <i>india proof before letters</i>	Gladwell

97	CEYX AND ALCYONE, after Wilson	<i>Fawcett</i>	1 20
98	APOLLO AND PHAËTON— <i>proof before any letters</i>	<i>Graves</i>	3 60
99	DIANA AND ACTÆON— <i>proof, &amp;c.</i>	<i>Macbeth</i>	4 1 10
100	LANDSCAPE, after Poussin, by Woollett and Brown, &c.	<i>Graves</i>	5 0

## SIR ROBERT STRANGE.

101	PARMEGIANI AMICI, after Parmegiano; and CUPID SLEEPING	<i>Macbeth</i>	2 11 0
102	CLEOPATRA; and FORTUNE, after Guido	<i>do</i>	2 2 20
103	CUPID SLEEPING, after Guido— <i>proof before letters</i>	<i>Miles</i>	2 6
104	VENUS; and DANAЕ, after Titian	<i>Snick</i>	3 1 60
105	THE OFFSPRING OF LOVE, after Guido, &c.	<i>Graves</i>	4 1 9 0
106	VENUS; and DANAЕ, after Titian	<i>Macbeth</i>	2 1 30
107	VENUS ATTIRED BY THE GRACES, after Guido, &c.	<i>do</i>	5 1 60
108	CUPID SLEEPING, after Guido, &c.	<i>do</i>	3 1 40
109	LIBERALITY AND MODESTY, after Guido, &c.	<i>do</i>	3 1 40
110	LAOMEDON, after S. Rosa; and CUPID, after Schedone	<i>Rimell</i>	2 6 0
111	CHILDREN OF CHARLES I., &c.	<i>Colnaghi</i>	3 1 100
112	LAOMEDON, after S. Rosa; and BELISARIUS	<i>Gladwell</i>	2 100
113	BELISARIUS, after S. Rosa, &c.	<i>Macbeth</i>	3 1 20
114	THE CHILDREN OF CHARLES I., after V. Dyck	<i>Little</i>	1 14 0
115	CHARLES I., and HENRIETTA MARIA, after V. Dyck	<i>Colnaghi</i>	2 2 50
116	THE ST. JEROME, after Correggio	<i>Snick</i>	1 12 0
117	JOSEPH AND POTIPHAR'S WIFE, after Guido; and ABRAHAM AND HAGAR, after Guercino	<i>Macbeth</i>	2 11 0
118	ST. AGNES, after Domenichino; and THE ST. JEROME, after Correggio	<i>Graves</i>	2 1 6 0
119	INFANT CHRIST SLEEPING, after Guido— <i>proof before letters</i>	<i>Gladwell</i>	1 9 0
120	CHRIST APPEARING TO HIS MOTHER, after Guercino, &c.	<i>Macbeth</i>	3 1 8 0
121	THE MAGDALENE, after Guido, &c.	<i>Graves</i>	2 1 2 0
122	JUSTICE; and MEEKNESS, after Raffaelle	<i>Rimell</i>	2 5 0

- 2 126 123 ABRAHAM AND HAGAR, after Guercino—*proof before any letters* *Noseda*  
 80 124 THE ST. JEROME, after Correggio, &c. *Graves* 2  
 170 125 THE MAGDALENE, after Guido, &c. *Mackell* 4  
 160 126 THE ANNUNCIATION, after Guido—*proof before any letters* *do*

### MISCELLANEOUS.

- 160 127 LA TRICOTEUSE, after Mieris, by WILLE *Graves*  
 110 128 SARAH PRESENTING HAGAR TO ABRAHAM, after Dietricy, by WILLE  
     —*proof before any letters* *Fawcett*  
 150 129 LA VIERGE AU BERCEAU, after Raffaelle, by POILLY—*first state* *do*  
 100 130 THE HOLY FAMILY, after Poussin, by POILLY—*proof before letters* *Graves*  
 120 131 ANOTHER *do*  
 100 132 THE BATTLE OF THE STANDARD, after L. da Vinci, by EDELINCK—  
     *proof* *Gladwell*  
 80 133 THE MAGDALENE, after Le Brun, by EDELINCK, &c. *Fawcett* 2  
 140 134 THE HOLY FAMILY, after Raffaelle, by DITTO *Colnaghi* 3  
 120 135 THE SAME—*before the arms* *Noseda*  
 260 136 ANOTHER *do*  
 — 137 ~~THE COMPARTMENTS OF THE VATICAN~~, by VOLPATO—*etchings and counter-proofs* 12  
 100 138 THE PROPHETS AND SYBILS, after M. Angelo, by VOLPATO *Pinson*

### FRENCH AND ITALIAN ENGRAVINGS.

#### MISCELLANEOUS.

- 160 139 ST. CATHERINE, after Correggio, by CAPELLAN, &c. *Noseda* 5  
 96 140 LA SAINTE FAMILLE, after Raffaelle, by FREY, &c. *Graves* 5  
 330 141 MARRIAGE OF THE VIRGIN, after Rubens—*proof*, &c. *Noseda*  
 80 142 CHRIST BEARING HIS CROSS, after Rubens, by PONTIUS, &c. *Fawcett*

143 THE CRUCIFIXION, after Tintoretto, &c.	<i>Lawell</i>	17	140
144 THE AURORA, after Guido, by FREY, &c.	<i>Miles</i>	9	50
145 DEAD CHRIST AND THE MARIES, after Carracci, by ROULLET, &c.	<i>Holloway</i>	3	120
146 LANDSCAPES, after Poussin, by BAUDET	<i>Graves</i>	8	100
147 DANAË; and Io, by DU CHANGE, &c.	<i>Toseda</i>	10	110
148 THE VIRGIN AND CHILD, after Francia, by LE COMTE— <i>india proof</i> , &c.	<i>Fawcett</i>	4	180
149 THE MAGDALEN, after Guido, by MOREL, &c.	<i>Miles</i>	5	80
150 CUPID AND PSYCHE, by PRADIER AND ROGER— <i>proof</i>	<i>Holloway</i>	4	240
151 St. CECILIA, by LIGNON— <i>proof</i> , &c.	<i>Colnaghi</i>	6	530
152 After Cornelius, by Hoffmann, &c.	<i>Gouafil</i>	5	76
153 SCULPTURE, by MASSARD, AUDOUIN, &c.— <i>proofs</i>	<i>Lomas</i>	7	46
154 VOLPATO, by R. MORGHEN, &c.	<i>Toseda</i>	8	100
155 After Le Sueur, by Massard, &c.	<i>Gouafil</i>	10	120
156 St. MICHAEL, after Guido, by FOLI, &c.	<i>Colnaghi</i>	3	2150
157 After Poussin, by Girardet— <i>proofs</i> , &c.	<i>Lomas</i>	10	50
158 GENEVEVA, after Steinbruck, by FELSING, &c.	<i>Gouafil</i>	3	236
159 After Dubuffe, by Maile— <i>proofs</i> , &c.	<i>Graves</i>	12	120
160 THE DESCENT FROM THE CROSS, after Caravaggio— <i>proof before any letters</i> , &c.	<i>Holloway</i> —	3	1150

## P. ANDERLONI.

161 DILEXIT MULTUM, after Correggio, &c.	<i>Wmash</i>	2	110
162 ADORENT EUM, after Titian, &c.	<i>do</i>	2	180
163 THE WOMAN TAKEN IN ADULTERY, after Titian; and MOSES AT THE WELL, after Poussin	<i>Gladwell</i>		140

## P. AUDOUIN.

164 JUPITER AND ANTIOPE, after Correggio— <i>proof before letters</i>	<i>Toseda</i>	80
---	---------------	----

## BERVIC.

1. 00 165 INNOCENCE, after Merimé—proof before letters *Goupil*  
 14 36 166 NESSUS AND DEJANIRA, after Guido—proof before any letters *Graves*  
 8 13 0 167 DITTO—proof before letters *Tosceda*  
 300 0 168 THE EDUCATION OF ACHILLES—proof before any letters *Graves*  
 14 4 0 169 LAOCOON—proof before any letters *Colnaghi*

## P. BETTELINI.

- 11 0 170 THE ENTOMBMENT, after A. Del Sarto *Fawcett*

## BRIDOUX.

- 2 4 6 170A LA VIERGE AU CANDELABRE, after Raffaelle—india proof before  
any letters *Colnaghi*  
 2 2 0 170B ANOTHER *Graves*

## BARON B. DESNOYERS.

- 10 3 0 171 ST. CATHERINE, after Raffaelle—proof before any letters *Colnaghi*  
 13 0 0 172 LA VIERGE AU BERCEAU, after ditto—proof before any letters *Holloway*  
 8 0 0 173 THE SAME—proof *Holloway*  
 7 0 0 174 THE VISITATION, after Raffaelle—proof before any letters *Graves*  
 18 0 0 175 LA FOI, L'ESPÉRANCE, AND LA CHARITÉ, after Raffaelle *Colnaghi*  
 16 0 0 176 LA VIERGE AU POISSON, after Raffaelle—india proof *do*  
 13 0 0 177 THE SAME—proof *do*  
 15 0 0 178 LA VIERGE À LA VOILE, after Raffaelle—india proof before ~~letters~~ *Holloway*  
 10 0 0 179 THE SAME—proof before letters *Holloway*  
 9 5 0 180 LA VIERGE DE LA MAISON D'ALBE, after Raffaelle—prof. Signed Smith  
 14 0 0 181 THE SAME—impression on india paper *Colnaghi*  
 12 0 0 182 THE SAME—on plain paper *Holloway*  
 3 15 0 183 THE SAME; and LA VIERGE À LA CHAISE *Tosceda*

184 LA VIERGE AUX ROCHERS, after L. Da Vinci—proof before letters	Goupsil	2000
185 THE SAME—proof on india paper	Cottingham	1500
186 LA VIERGE À LA CHAISE—on india paper; and LA BELLE JARDINIÈRE, after Raffaelle	Goupsil	3100
187 STATUES—india proofs before letters	do	2 3 70
188 FRANCIS I. AND HIS SISTER, after Richard—india proof	do	1000
189 PHÈDRE AND HIPPOLYTE, after Guerin—india proof	do	160
190 NAPOLEON LE GRAND, after David—proof	do	1000
191 ELEAZER AND REBECCA, after Poussin—india proof and etching	Cottingham	3126
192 BELISARIUS, after Gerard	Cottingham	120
193 LA MADONNA DI FOLIGNO, after Raffaelle—india proof	do	1600
194 LA BELLE JARDINIÈRE, after Raffaelle—india paper—sculé épreuve de choix. Signed. From the Dimsdale Collection	Holloway	1500
195 THE TRANSEPIRATION, after Raffaelle—india proof before any letters		
196 THE SAME—india proof	Gladwell	2160

## G. FELSING.

197 THE MADONNA DEL TRONO, after A. Del Sarto; &c.	Foseder	160
198 THE ENTOMBMENT, after Raffaelle—proof before letters	Graves	190

## FETI.

199 THE MADONNA DE GRAN DUCA, after Raffaelle—proof before any letters	Favacito	60
--	----------	----

## F. FORSTER.

200 PORTRAIT OF RAFFAELLE, after Raffaelle—india proof before letters —before the inscription in the tablet	Logarithm	1100
201 THE SAME—impression	Graves	60
202 PORTRAIT OF RAFFAELLE LEANING ON HIS HAND, after Raffaelle— épreuve d'essais (3); and the etching	do	36

<del>100</del>	203 THE SAME (5)—india paper	<i>Graves</i>
<del>100</del>	204 THE SAME (7)	<i>do</i>
<del>100</del>	205 THE SAME (10)	<i>do</i>
<del>100</del>	206 LA VIERGE À LA LÉGENDE, after Raffaelle—india proof before letters. Signed (57)	<i>Goupsil</i>
<del>20</del>	207 THE SAME—épreuve d'essais (3)	<i>Graves</i>
<del>40</del>	208 THE SAME (5)	<i>do</i>
<del>40</del>	209 THE SAME (6)	<i>Noseda</i>
<del>350</del>	210 THE SAME—india paper (9)	<i>Cotrughi</i>
<del>370</del>	211 THE SAME (11)	<i>Graves</i>
<del>326</del>	212 THE SAME (12)	<i>Goupsil</i>
<del>526</del>	213 THE SAME (13)—plain	<i>Cotrughi</i>
<del>220</del>	214 ST. CECILIA, after De la Roche—proof before letters	<i>Noseda</i>
<del>200</del>	215 FRANCIS I. and CHARLES V.—proof before any letters. Signed	<i>Gladwell</i>
<del>180</del>	216 DIDO AND ÆNEAS—india proof before any letters. Signed; and the etching	<i>Gladwell</i>

2

End of First Day's Sale.

## Second Day's Sale.

---

On THURSDAY, APRIL 23, 1868,

AT ONE O'CLOCK PRECISELY.

---

M. GANDOLFI.

217 THE VIRGIN, CHILD, AND ST. JOHN, after Guido—*proof before letters* 120  
*Gravis*

G. GARAVAGLIA.

218 LA MADONNA DELLA SEDIA, after Raffaelle—*india proof before letters* 700  
*Poussin*

219 THE HOLY FAMILY; THE VIRGIN AND CHILD; AND JUDITH 3 160  
*Favrett*

A. GIRARDET.

220 THE TRANSFIGURATION, after Raffaelle—*proof before letters* 2 120  
*Gravis*

W. F. GMELIN.

221 LANDSCAPES, after Poussin, &c.—*some proofs* Miles 8 70  
*Poussin*

C. GUERIN.

222 VENUS, CUPID, AND SATYR, after Correggio—*proof before letters* 1 50  
*Favrett*

S. JESI.

223 LA MADONNA DI LUCCA, after F. Bartolomeo, &c. do 2 140

## LEROUX.

- 100  
224 LEDA, after L. DA VINCI—*proof before letters* Gladwell

## F. LIGNON.

- 180  
225 N. POUSSIN, after P. de Champagne—*artist's proof on india paper.*  
Signed Gladwell

- 140  
226 TALMA—*artist's proof on india paper.* Signed Colnaghi

## G. LONGHI.

- 280  
227 LA MADONNA DEL LAGO, after L. da Vinci—*india proof* Holloway
- 180  
228 THE READING MAGDALENE, after Correggio, &c. Toscanas
- 240  
229 THE READING MAGDALENE, after Coreggio—*india proof before letters* Clark
- 2500  
230 THE SAME—*proof before letters* Holloway
- 2500  
231 THE MARRIAGE OF THE VIRGIN, after Raffaelle—*proof* Grundy

## R. O. MASSARD.

- 530  
232 ST. CECILIA, after Raffaelle—*india proof before letters* Graves
- 100  
233 AGAR REÇU PAR ABRAHAM, after P. Van Dyck—*proof and impression* Gladwell
- 160  
234 DENTATUS, after Girodet—*proof before letters* do
- 170  
235 THE DEATH OF SOCRATES, after David—*proof before letters* do
- 450  
236 APOLLO AND THE MUSES, after G. Romano—*proof before letters* Colnaghi

## C. L. MASQUELIER.

- 190  
237 LA VIERGE AU LIVRE, after Raffaelle—*india proof before letters* Little

## J. G. MÜLLER.

- 20  
238 THE MADONNA DELLA SEDIA—*proof before letters* Graves

## R. MORGHEN.

239 THE MAGDALEN, after Murillo—proof before letters	<i>Agnell</i>	9	5-0
240 THESEUS, &c. <i>Micæs</i>		4	4-0
241 Two OF THE CIRCLES, after Raffaelle—india paper; and the etchings	<i>Holloway</i>	4	1 100
242 THE HOLY FAMILY, after Rubens—proof before letters	<i>Noseda</i>	1	9 0
243 MATER PULCHRÆ DILECTIONIS, after Raffaelle—proof	<i>Holloway</i>	7	5-0
244 ANOTHER <i>Cotnagli</i>			14 0-0
245 NAPOLEON, after Tofanelli—india proof before letters	<i>Gladwell</i>	1	3-0
246 THE SAME—plain proof	<i>Littley</i>		15-0
247 PORTRAIT OF RAFFAELLE, &c. <i>Gladwell</i>		5	6 100
248 FIDES SALVAM FECIT, and SIC DEUS, after C. Dolce	<i>proof, &amp;c. Fancill</i>	3	2 100
249 LOT AND HIS DAUGHTERS, after Guercino—proofs, &c.	<i>do</i>	2	1 100
250 NOLI ME TANGERE, after Baroccio—proof and impression	<i>Graves</i>	4	100
251 ADORATION OF THE SHEPHERDS, after Mengs—proof and impression	<i>Graves</i>	2	1 17-0
252 THE MARQUIS MONCADA, after V. Dyck—proof	<i>do</i>		20-0
253 APOLLO AND THE MUSES, after R. Mengs—proof before any letters	<i>do</i>	2	0-0
254 THE SPORTS OF DIANA, after Domenichino—proof before letters on vellum	<i>Cotnagli</i>		2 126
255 THE SEASONS, after Poussin—proof	<i>Graves</i>		4 4-0
256 THE REPOSE, after Poussin—proof	<i>do</i>		2 18-0
257 THE FOUR AGES, after Gerard—india proof before letters	<i>Gouffil</i>	1	15-0
258 JURISPRUDENCE, after Raffaelle—india proof before letters	<i>Holloway</i>	2	0-0
259 THE LAST SUPPER, after L. da Vinci—proof	<i>Noseda</i>	2	30-0
260 THE AURORA, after Guido—proof before letters	<i>Cotnagli</i>	7	0-0
261 THE TRANSFIGURATION, after Raffaelle—proof	<i>Graves</i>		18 17-6
262 THE AURORA, after Guido; and NIGHT, after Guercino, by Volpato	<i>Noseda</i>	2	4-0-0
263 THE SPORTS OF DIANA; APOLLO AND THE MUSES; and THE AURORA—counter proofs, &c.	<i>Lata</i>	4	3-0-0

264 a Transfiguration with white  
book 100-0-0

## F. MÜLLER.

200	264 ST. JOHN, after Domenichino, 1808	Holloway
420	265 LA MADONNA DI S. SISTO, after Raffaello—proof	Fordham
400	266 ANOTHER	Holloway
23100	267 THE SAME—impression on india paper	Cottingham
14100	268 ANOTHER	Graves
1580	269 THE SAME (No. 13)—plain impression	do
1080	270 ANOTHER (No. 5)—stained	do
190	271 ADAM AND EVE, after Raffaello—proof before any letters	do

## A. PERFETTI.

1180	272 THE PRESENTATION IN THE TEMPLE, after F. Bartolomeo—proof before letters	do
------	---	----

## PORPORATI.

2150	273 LEDA, after Correggio—proof before letters	Cottingham
1160	274 THE WOMAN GOING TO BED, after Van Loo—proof before any letters	Gladwell
280	275 CUPID, after Greuze—india proof before letters, with arms	letter
4180	276 VENUS AND CUPID, after Van Loo—proof before letters, with	Grenemy
360	277 SUSANNE, after Santerre—proof before letters	Gladwell
1180	278 ABRAHAM SENDING AWAY HAGAR, after Van der Werff—proof before letters, with arms	Noseda

## J. C. RICHOMME.

17100	279 GALATEA, after Raffaelle—proof	Cottingham
1100	280 LA VIERGE DE LORETTE—proof	Graves
1100	281 SILENCE, after Carracci—india proof before letters (51)	Coupin
100	282 LA SAINTE FAMILLE, after Raffaelle—india proof before letters	Graves
380	283 NEPTUNE AND AMPHITRITE, after G. Romano—india proof before letters	Noseda

## T. ROSASPINA.

284 THE DESCENT FROM THE CROSS, after Correggio— <i>proof before letters</i>	<i>Grans</i>	1 00
--	--------------	------

## E. SCHÄFFER.

285 LA MADONNA DELLA SEDIA, after Raffaelle— <i>india proof before letters</i> (29)	<i>do</i>	2 30
286 THE SAME— <i>india proof before letters, with dedication</i>	<i>do</i>	1 90

## A. SCHIÀVONE.

287 THE ASSUMPTION OF THE VIRGIN, after Titian	<i>do</i>	5 00
--	-----------	------

## A. TARDIEU.

288 THE COMMUNION OF ST. JEROME, after Domenichino— <i>proof before letters</i>	<i>do</i>	180
289 ANOTHER	<i>do</i>	200

## P. TOSCHI.

290 Lo SPASIMO, after Raffaelle— <i>proof before letters</i>	<i>do</i>	2800
291 THE DESCENT FROM THE CROSS, after D. da Volterra— <i>proof before letters</i>	<i>do</i>	110

## ETCHINGS.

292 Antwerp Cathedral, by Hollar— <i>first state, with the single line and before the cross-lines on the house</i>	<i>Foseda</i>	5 30
293 Views in Venice, by Canaletti, &c.	<i>Cotnagli</i>	2 100
294 Landscapes, by De Boisseux, &c.	<i>Mels</i>	70
295 Cattle, by K. Du Jardin, before the number, &c.	<i>Foseda</i>	2 126

## SWANEVELDT.

- |     |  |               |
|-----|--|---------------|
| 100 | 296 The Flight into Egypt: a set of four landscapes— <i>first states</i> | <i>Nibble</i> |
| 110 | 297 The set of oblong landscapes and figures— <i>first states</i>        | <i>do 12</i>  |
| 100 | 298 Two upright landscapes, &c.— <i>first states</i>                     | <i>do 7</i>   |

## REMBRANDT.

- |      |   |                 |
|------|---|-----------------|
| 1150 | 299 View of Omval                                 | <i>Nose du</i>  |
| 120  | 300 The Descent from the Cross, &c.               | <i>Lancett.</i> |
| 5300 | 301 The Hundred Guilder Print, by Captain Baillie | <i>Holloway</i> |
- 

- |      |  |                      |
|------|--|----------------------|
| 160  | 302 The Circumcision, by Goltzius; woodcuts by A. Durer, &c. | <i>Pincet</i>        |
| 60   | 303 After Primaticcio, &c.                                   | <i>do</i>            |
| 1100 | 304 M. Antonio—St. Lawrence.                                 | <i>Fine Nose da</i>  |
| 150  | 305 The Prophets and Sybils, after M. Angelo, by G. Mantuano | <i>Pincet</i>        |
| 130  | 306 The Last Judgment, after ditto, by Bonasone.             | <i>Fine Colnaghi</i> |

## GERMAN ENGRAVINGS.

## MARTIN SCHÖNGAUER.

- |       |  |                                 |
|-------|--|---------------------------------|
| 2400  | 307 The Virgin Receiving the Annunciation (2).                         | <i>Brilliant Holloway</i>       |
| 1200  | 308 The Holy Family (4)  | <i>Colnaghi</i>                 |
| 150   | 309 The Baptism of Christ (8); and two others.                         | <i>Modern impressions</i>       |
| 5700  | 310 CHRIST BEARING THE CROSS (21).                                     | <i>A magnificent impression</i> |
| 29100 | 311 THE CRUCIFIXION (24). A superb impression and in perfect condition | <i>Holloway</i>                 |
| 60    | 312 The Crucifixion (25)   | <i>Lancett</i>                  |
| 610   | 313 The Virgin and Child standing (28)                                 | <i>Colnaghi</i>                 |
| 2500  | 314 The Virgin and Child sitting (32). Extremely fine impression       | <i>Holloway</i>                 |

315 THE TEMPTATION OF ST. ANTHONY (47). <i>Extremely fine</i>	<i>Holloway</i>	9 00
316 St. John the Evangelist holding a book (54); and the Virgin appearing to St. John (55). <i>Very fine</i>	<i>Colnaghi</i>	23 00
317 St. Lawrence (56); and St. Agnes (62)	<i>do</i>	2 14 100
318 Two of the Wise Virgins (77, 78); and two of the Foolish Virgins (83, 86)	<i>do</i>	4 12 1 6

## I. VAN MECKEN.

319 St. Matthew and St. Simon (84)	<i>Holloway</i>	1 13 0
------------------------------------	-----------------	--------

## M. ZAGEL.

320 The Virgin and Child (2)	<i>Lancast</i>	2 6
321 The Martyrdom of St. Sebastian (4)	<i>Colnaghi</i>	1 8 0
322 THE LOVERS EMBRACING (15). <i>Brilliant impression and in perfect condition</i>	<i>Colnaghi</i>	7 9 0

## A. DURER.

323 ADAM AND EVE (1)—a superb impression; with the copy	<i>Noseda</i>	2 38 17 0
324 The Nativity (2). <i>The original print, a brilliant impression, and in perfect condition</i>	<i>Holloway</i>	1 0 0
325 The Life of Christ (3 to 18). <i>An extremely fine set</i>	<i>do</i>	16 100
326 The Holy Handkerchief (25)	<i>Gladwell</i>	1 100
327 The Prodigal Son (28)	<i>Fordham</i>	7 00
328 The Virgin and Child (33 to 38)	<i>Holloway</i>	6 16 00
329 The Virgin and Child (39, 40, 41)	<i>Colnaghi</i>	3 9 00
330 The Virgin and Child with a monkey (42). <i>Extremely fine impression</i>		4 00
331 THE HOLY FAMILY WITH A BUTTERFLY (44). <i>A brilliant impression</i>	<i>Holloway</i>	8 00
332 St. Christopher (51, 52)—very fine; and the Holy Family (43) —copy	<i>Colnaghi</i>	1 12 0

3600	333 ST. EUSTACE KNEELING BEFORE A STAG (57). <i>magnificent impression in perfect condition</i>	<i>Colnaghi</i>
90	334 St. Anthony (58); St. Jerome—woodcut, &c.	<i>Lancett</i>
1030	335 ST. JEROME IN PENITENCE (61). <i>Extremely fine, with margin</i>	<i>Holloway</i>
300	336 The Penitence of St. Chrysostom (63). <i>Brilliant impression, in perfect condition</i>	<i>Noseda</i>
100	337 The Rape of Amymone (71). <i>Very fine do</i>	
120	338 Jealousy (73). <i>Very fine do</i>	
1100	339 MELANCHOLY (74). <i>A superb impression and in perfect condition; and the copy</i>	2
2150	340 Four Naked Women (75). <i>A brilliant impression</i>	<i>Noseda</i>
110	341 Indolence (76) <i>do</i>	
700	342 THE GREAT FORTUNE (77). <i>Extremely fine</i>	<i>Holloway</i>
8750	343 Nemesis (79). <i>Extremely fine</i>	<i>Colnaghi</i>
1000	344 The Cook and his Wife (84); and The Warriors (88)	<i>Holloway</i>
4100	345 An Old Man and a Young Woman, sitting (93). <i>Brilliant impression</i>	<i>Noseda</i>
140	346 The Lady and Gentleman Walking (94)	<i>Colnaghi</i>
1100	347 Horses (96, 97)	<i>Lancett</i>
3800	348 THE KNIGHT OF DEATH (98)—superb impression; with the copy	<i>a. B.</i>
6166	349 Arms with a Cock, and Arms with a Skull (100, 101)	<i>Colnaghi</i>
220	350 Portrait of the Archduke Albert (102). <i>Very fine</i>	<i>Holloway</i>
350	351 Portrait of the Archduke Albert—profile (103). <i>Very fine do</i>	
4100	352 Portrait of the Elector of Saxony (104). <i>Very fine</i>	<i>Colnaghi</i>
100	353 Portrait of Berkeymher (106). <i>Very fine</i>	<i>Glasowall</i>
4100	354 PORTRAIT OF ERASMUS (107). <i>Extremely fine and in perfect condition, with margin</i>	<i>Holloway</i>

## L. VAN LEYDEN.

355	The History of Adam and Eve (1 to 6). <i>Very fine</i>	<i>Noseda</i>	2 20
356	Adam and Eve driven from Paradise (11); and two of the History of Joseph (22, 23). <i>Very fine</i>	<i>do</i>	3 80
357	Esther kneeling before Ahasuerus (31). <i>Extremely fine</i>	<i>do</i>	3 15 v
358	The Triumph of Mordecai (32)	<i>do</i>	1 80
359	The Temptation in the Wilderness (41); and The Raising of Lazarus (42)	<i>do</i>	1 50
360	THE CRUCIFIXION (74). <i>Extremely fine</i>	<i>Colnaghi</i>	16 00
361	THE RETURN OF THE PRODIGAL (78). <i>Brilliant impression</i>	<i>Galloway</i>	13 00
362	The Set of the Apostles (86 to 99)	<i>Rimell</i>	13 80
363	St. Peter and St. Paul (106); and St. Anthony (116)	<i>Holtrops</i>	100
364	The Poet Virgil, suspended in a basket (136)	<i>Noseda</i>	30

## L. CRANACH.

365	The Penitence of St. Chrysostom (1). <i>Very fine</i>	<i>Colnaghi</i>	2 00
366	The Temptation of St. Anthony; and Portrait of Melancthon— woodcuts	<i>Colnaghi</i>	2 150

## BOOKS OF PRINTS, &amp;c.

367	Woodburn's Lawrence Gallery of Raffaelle Drawings	<i>Kittoe</i>	1841 2 00
368	Turner's (J. M. W.) Liber Studiorum, 14 Nos., with his autograph on the covers	<i>Noseda</i>	80 v
369	Gautier, Les plus beaux Edifices de la ville de Gênes, 15 Nos.	<i>Sotheran</i>	10 0
370	Thorwaldsen's Entrance of Alexander the Great into Babylon	<i>Sotheran</i>	1 140
371	Alinari's Photographs from Drawings by Old Masters in the Florence Gallery	<i>Kittoe</i>	2 40
372	Lithographs from the Works of Cattermole	<i>do</i>	12 1 100
373	Murray's (Hon. A.) Sketches of the Odenwald—coloured plates	<i>Sotheran</i>	1 70
374	CLAUDE'S LIBER VERITATIS, 3 vols.—plates by R. Earlom—boards	<i>do</i>	7 00
		<i>Kittoe</i>	1777
375	Cockerell's Temples of Jupiter Panhellenius at Egina, &c.—plates —half-bound	<i>Sotheran</i>	1 70
		<i>do</i>	186

- 40 376 Brönsted, the Bronzes of Siris—*plates—boards* *Zarisch* 1836
- 140 377 Flaxman, the Theogony Works and Days, and the Days of Hesiod—  
boards *Ribble* 1817
- 100 378 Flaxman, the Iliad of Homer—*boards* *do* 1805
- 250 379 Penrose's Principles of Athenian Architecture—*plates, some coloured*  
—*boards* *Zarisch* 1851
- 50 380 A set of the plates in a portfolio *do*

## DRAWINGS BY OLD MASTERS.

- 110 381 Procaccini—The Holy Family—*indian ink, &c.* *Daniels* 7
- 260 382 Albano—Venus and Adonis—*pen and bistre, &c.* *Lancast* 6
- 130 383 Pontormo—Polyphemus—*indian ink, &c.* *Daniels* 7
- 140 384 Guercino—A landscape—*pen and ink, &c.* *Lamuel* 5
- 130 385 C. Marratti—The Virgin and Child—*black chalk* *Daniels* 10
- 140 386 L. Penni—Nymphs bathing—*pen and ink, &c.* *Lancast* 5
- 50 387 Tiarini—Figures dancing—*pen and bistre, &c.* *Daniels* 7
- 100 388 Roncali—The Visitation—*indian ink, &c.* *Lamuel* 4
- 90 389 Farinati—A group of figures—*indian ink, &c.* *Daniels* 4
- 110 390 Viera—The Bath of Diana—*red chalk, &c.* *Lamuel* 3
- 110 391 P. Testa—Bacchanals—*pen and bistre, &c.* *Daniels* 5
- 240 392 Primaticcio—Jupiter and Semele—*bistre, &c.* *Robinsons*
- 60 393 Tintoretto—The Resurrection—*pen and ink, &c.* *Lamuel*
- 120 394 Tintoretto—The Assumption—*bistre, heightened with white, &c.* *Taffen*
- 130 395 Titian—Peter Martyr—*pen and bistre, &c.* *Sogartt* 5
- 120 396 Titian—Landscapes—*pen and ink, &c.* *do* 5
- 170 397 Titian—The Presentation in the Temple—*pen and bistre, &c.* *Putley*
- 240 398 Perugino—A saint—*pen and ink*; G. Romano, &c. *do* 4
- 140 399 Raffaelle—La Vierge au Poisson—*bistre*; Apollodorus, &c. *do* 5
- 160 400 A Del Sarto—The Virgin and Child—*indian ink* *do* 6
- 70 401 M. Angelo—Studies of figures—*indian ink, &c.* *Daniels* 13

402	M. Angelo—Figures in the Last Judgment— <i>indian ink</i> , <i>Prestley</i>	120
403	Parmegiano—Studies of figures— <i>bistre</i> , &c. <i>do</i>	120
404	Parmegiano—From the Life of the Virgin— <i>pen and ink</i> , &c. <i>do</i>	100
405	Parmegiano—Venus and Vulcan— <i>indian ink</i> , &c. <i>do</i>	30
406	Parmegiano—Nymphs bathing— <i>indian ink</i> , &c. <i>do</i>	200
407	Parmegiano—Circe— <i>indian ink</i> , &c. <i>Robinson</i>	30
408	Parmegiano—Studies of figures— <i>indian ink</i> <i>Daniels</i>	90
409	Parmegiano—A group of figures— <i>pen and ink</i> ; The Entombment, &c. <i>Hogarth</i>	150
410	D. da Volterra—The Crucifixion— <i>indian ink</i> ; Studies of figures, &c. <i>Prestley</i>	180
411	Guercino—St. Francis— <i>black and red chalk</i> , &c. <i>do</i>	110
412	Guido, Carracci, &c.— <i>chalks</i> <i>Daniels</i>	120
413	S. Rosa—A landscape and figures— <i>bistre</i> , &c. <i>Prestley</i>	440
414	P. del Vaga—A feast— <i>indian ink</i> , &c. <i>do</i>	120
415	P. del Vaga—Jupiter and Juno, and Feast of the Gods— <i>indian ink</i> <i>Butter</i>	120
416	P. del Vaga—A nymph and satyr— <i>pen and ink</i> , &c. <i>do</i>	190
417	P. del Vaga—The Vintage— <i>indian ink</i> ; Polidoro, &c. <i>Prestley</i>	150
418	Baroccio—A saint— <i>indian ink</i> , &c. <i>Daniels</i>	100
419	Baroccio—A man's head, &c.— <i>chalks</i> <i>do</i>	80
420	Guardi—St. Maria della Salute— <i>indian ink</i> , &c. <i>Prestley</i>	160
421	Guardi—The Rialto, with many boats and figures— <i>indian ink</i> <i>do</i>	1100
422	W. V. de Velde—Shipping— <i>indian ink</i> <i>Daniels</i>	160
423	W. V. de Velde—Sketches of ships, &c. <i>Lamond</i>	160
424	Rubens—St. George and St. Sebastian— <i>black and red chalk</i> <i>Prestley</i>	160
425	Cuyp—Studies of foliage— <i>chalk</i> , &c. <i>Jordan</i>	1100
426	Cuyp—Views in Holland— <i>chalk</i> , &c. <i>do</i>	600
427	Cuyp—A river scene, with cows; and other studies— <i>chalk</i> <i>do</i>	440
428	Jan Steen—An interior— <i>chalk</i> , &c. <i>do</i>	1180

1100	429 Rembrandt—Peter denying Christ— <i>indian ink, &amp;c.</i>	<i>Rathay</i>	2
280	430 Rembrandt—Adoration of the Shepherds— <i>indian ink, &amp;c.</i>	<i>do</i>	3
150	431 Eckhout—Interior, with figures— <i>indian ink, &amp;c.</i>	<i>Lancet</i>	3
2100	432 A. V. de Velde—A landscape and cattle— <i>indian ink, &amp;c.</i>	<i>Rutty</i>	5
110	433 Keisermann—A woody landscape— <i>sepia, &amp;c.</i>	<i>Lamuels</i>	4
5100	434 Numan—A pair of landscapes, &c.,— <i>water colours</i>	<i>Rutty</i>	6
200	435 De Koning—A sea-piece— <i>indian ink, &amp;c.</i>	<i>Daniels</i>	4
170	436 J. Cats—A cottage and figures near a river— <i>highly finished—water colours</i>	<i>Gogarth</i>	
1150	437 J. de Moucheron—A pair of classical garden scenes, with figures— <i>water colours</i>	<i>Macheth</i>	2
220	438 Verkolje—A river scene, with boats and figures— <i>water colours, &amp;c.</i>	<i>Lamuels</i>	2
200	439 Du Pré—A landscape— <i>water colours, &amp;c.</i>	<i>Lamuels</i>	3
150	440 Le Brun—Combats, &c.	<i>Daniels</i>	9
2126	441 Corneille—Bacchanals, &c.	<i>Lancet</i>	5
140	442 Boucher, &c.	<i>Lamuels</i>	11
680	443 Watteau—A female— <i>black and red chalk, &amp;c.</i>	<i>Sordbun</i>	4
100	444 Claude—A sacrifice— <i>pen and bistre, &amp;c.</i>	<i>Daniels</i>	5
350	445 A. Van de Velde—Landscapes after,— <i>in colours, &amp;c.</i>	<i>Lamuels</i>	
180	446 M. de Vos.—The Sciences, &c.— <i>pen and ink</i>	<i>Macbeth</i>	8
140	447 Rotenhaemer—The Holy Family— <i>red chalk, &amp;c.</i>	<i>Lamuels</i>	5
150	448 G. Crayer—The Virgin and Child in the Clouds— <i>indian ink</i>	<i>Daniels</i>	10
30	449 Studies from the Last Judgment of M. Angelo— <i>in chalk</i>	<i>Lamuels</i>	9
30	450 Figures, after M. Angelo— <i>pencil, &amp;c.</i>	<i>Daniels</i>	10
80	451 Portrait of P. Veronese— <i>chalk, &amp;c.</i>	<i>do</i>	7
1130	452 Highly finished Drawings—in pencil.	<i>From pictures in the Angerstein Gallery, made for the work</i>	
		<i>Gibble</i>	13
70	453 Spanish Costumes— <i>indian inks, &amp;c.</i>	<i>Lamuels</i>	3
90	454 Constantine, after Raffaelle, &c.	<i>Macbeth</i>	7

## COMPOSITIONS OF THE SKETCHING CLUB.

455	A Scrap Book, containing 101 drawings in bistre, by the Sketching Club—Illustrations to Ossian, Ovid, &c., by Chalon, Bone, Varley, Stevens, Hills, &c.	<i>Kibble</i>	440
456	A ditto, with 107 sacred and classical subjects, by the same artists	<i>Dancks</i>	300
457	Classical subjects, by Hayward and Stevens	<i>Lamuels</i>	100
458	Ditto	<i>do</i>	20
459	Ditto, by H. Bone and Robinson	<i>Kibble</i>	20
460	A. E. Chalon and others	<i>Daniels</i>	20
461	Sacred subjects, H. and R. Bone and others	<i>Philpot</i>	20
462	Ditto	<i>Kibble</i>	20
463	To Tasso and Spenser	<i>do</i>	20
464	Gil Blas, Shakspeare, &c.	<i>Lamuels</i>	20
465	Varley and Stump	<i>Kibble</i>	7

## J. PARTRIDGE.

466	A Mother and Child, &c.	<i>Lamuels</i>	3	50
467	Various	<i>Daniels</i>	20	110

## J. CRISTALL.

468	Classical subjects	<i>Lamuels</i>	19	70
469	Adam and Eve, &c.	<i>Daniels</i>	14	60
470	Classical subjects	<i>do</i>	11	70
471	Cupid and Psyche, &c.	<i>Homas</i>	8	50
472	Leda, &c.	<i>Kibble</i>	4	50
473	Shakspeare, &c.	<i>Lamuels</i>	8	60
474	Dorothea—in colours, &c.	<i>Kibble</i>	4	26
475	Illustrations to Tasso		6	30
476	Orpheus; and Galatea—a pair	<i>Macbeth</i> .	2	30

## A. E. CHALON.

9 0	477 Classical subjects	<i>Nebula</i>	20
12 0	478 Sacred subjects	<i>do</i>	20
9 0	479 Various	<i>Danciers</i>	27

## SCRAP BOOKS.

1 16 0	480 A Scrap Book, with 71 leaves— <i>h.-b. russ.</i> —29 in. by 21 in.	<i>Graves</i>
1 30	481 An oblong ditto, 69 leaves—29 in. by 21 in.	<i>do</i>
1 50	482 A ditto, with 71 leaves	<i>do</i>
1 80	483 A ditto, with 72 leaves	<i>do</i>
1 11 0	484 A ditto	<i>do</i>
1 11 0	485 An upright ditto, with 70 leaves	<i>do</i>
1 12 0	486 A ditto, with 70 leaves	<i>do</i>
7 10 0	487 A ditto—43 in. by 29 in.—with 52 leaves	<i>Fordham</i>

*End of Second Day's Sale.*

## Third Day's Sale.

On FRIDAY, APRIL 24, 1868,

AT ONE O'CLOCK PRECISELY.

### DRAWINGS—MISCELLANEOUS.

488	Danson—figures, &c.	<i>Daniels</i>	7	140
489	Sketches of landscapes		23	1150
490	Ditto	<i>Daniels</i>	30	160
491	Sketches, after V. de Velde—pen and indian ink	<i>Daniels</i>	19	60
492	Interior of a theatre, &c.	<i>Noseda</i>	6	180
493	View at Bristol, &c.	<i>Samuels</i>	10	240
494	Sketches of landscapes	<i>do</i>	27	1110
495	Various—in pencil	<i>Foord</i>	24	30

### W. BLAKE.

496	An illustration to the Book of Revelation—chap. xiii., verses 11 and 12	<i>Ribble</i>		2150
497	A ditto—chap. xiii., verses 1 and 2	<i>do</i>		280
498	A ditto—chap. xii., verse 4	<i>do</i>		2150
499	A ditto—chap. xx., verses 1 and 2	<i>do</i>		2100
500	"O Father! what intends thy hand, she cri'd, against thy only son?"			3120
501	"Awake! arise, or be for ever fallen"	<i>Cotmanhi</i>		3100

1000	502 "So judged he man, both judge and Saviour sent" Kibble	
10100	503 The Assumption Copley	
1100	504 War do	
R. P. BONINGTON.		
3000	505 A coast scene, with a woman and children Agnew	
3000	506 A view near St. Valone do	
9196	507 A road scene, with figures do	
5300	508 St. Mark's Quay, Venice do	
110	509 St. Francis Xavier curing a demoniac, after P. Rubens at Genoa Lusty	
12120	510 A view in Rouen Cotney	
6000	511 A canal scene, Venice Agnew	
2126	512 A view in a town ; Venice, &c. Noseda 3	
5000	513 Studies of figures agnew. 6	
C. BENTLEY.		
106	514 A sea view ; and a landscape Lameel 2	
B. BARKER.		
160	515 A landscape and figures—water colours, &c. Noseda 2	
BROCKY.		
90	516 Heads—in crayons Tokins 20	
160	517 Heads and figures—in crayons do 20	
2180	518 Female heads—ditto do 7	
180	519 Ditto do 23	
80	520 Portraits of ladies do 3	
120	521 Heads of Fawns, &c. do 8	
W. COLLINS, R.A.		
30	522 A coast scene ; and a bay Lameel 2	

SIR A. W. CALLCOTT, R.A.

523 Studies—in pencil *Flood* 8 50

J. COZENS.

524 A lake scene, with a ferry-boat *Noseda* 50

525 View of a town *Lusty* 30

D. COX.

526 Denbigh Castle; and a waterfall *Flood* 100

527 On the Greta, &c. *Lusty* 3100

G. CATTERMOLE.

528 Studies of landscapes *Colnaghi* 2180

529 A castle and a waterfall *Grundy* 2180

530 A WOODY RIVER-SCENE, WITH A CASTLE *Tokins* 39180

P. DE WINT.

531 A landscape, with buildings—water colours; and a landscape *bistre* 330

532 A landscape, with figures on a road *White* 3100

533 A river scene *Lusty* 2120

DODGSON.

534 A landscape, with cows; and a river scene *Hopkins* 2 1120

535 A rocky stream; and a mountainous landscape *Noseda* 2 180

536 A river scene; and one other *Flood* 2 1150

F. DANBY, R.A.

~~527~~ Studies of temples—in sepia 2

## W. E. FROST, A.R.A.

2100	538 A girl with a figure of Cupid	Kettle
1150	539 A female head	Philpot
150	540 A lady seated at a table	Heggie
80	541 A youth in a landscape	Hopkins

## T. FIELDING.

330	542 A view in London	Soseda
-----	----------------------	--------

## T. GAINSBOROUGH, R.A.

4100	543 Landscapes—in pencil, &c.	Colnaghi	12
2150	544 Landscapes—in chalks		2
2000	545 Landscapes—in chalks, &c.	do	2
2000	546 Landscapes—touched with colours	Hopkins	2
2000	547 Landscapes—in pencil, &c.	Colnaghi	2
250	548 Landscapes—in pencil and chalk	Hopkins	2

## T. GIRTIN.

6100	549 The prison at Southampton, 1800	Colnaghi	
13130	550 A river scene, with a rainbow	Agnew.	
1216	551 A river scene, with a windmill	do	
2100	552 View of a town	Grenby	
160	553 A river scene; and a coast scene	Soseda	2
1160	554 A shipwreck	Colnaghi	

## GASTINEAU.

200	555 Views in Cumberland—indian ink	Soseda	6
120	556 Rocky scenes	Philpot	7
200	557 Crummock Lake, &c.—sepia	Hopkins	6

558 Scaleworth Bridge— <i>indian ink and colours</i>	Kibble	8	1 11 6
559 Coniston Lake— <i>sepia and colours</i>	do	7	1 11 6
560 Corsay Pike, &c.— <i>ditto</i>	Lusty	4	2 00
561 Views in Cumberland— <i>ditto</i>	Kibble	4	1 30

## J. GLOVER.

562 Furness Abbey, &c.	Lusty	3	4 0
563 A ruined castle: sunset	Lamuel		5 3 0
564 Gloucester Cathedral	Noseda		9 19 6

## J. D. HARDING.

565 An illustration to the Siege of Corinth— <i>water colours</i>	Lusty	7	5 0
566 Figure of a Highlander; a group of boats, &c.	Hopkins	3	1 11 6
567 A river scene, after Turner, &c.	Lusty	3	3 20
568 Views in Wales— <i>pencil</i>	Hogarth	12	5 00
569 Bacharach and Tourtmain— <i>pencil</i>	Lamuel	2	7 0
570 Thiers and Pont du Château— <i>pencil</i>	do	2	8 0
571 Castellamare, and bridge of Vico— <i>pencil</i>	Philpot	2	7 7 0
572 Temple of Clitumnus Spoleto— <i>pencil</i>	Lotheby	2	1 5 0
573 Temple of Minerva, Baiæ— <i>pencil</i>	Philpot		12 0
574 Frankfurt, Bacharach, &c.— <i>pencil</i>	Gladwell	3	1 0 0
575 Sorento and Tivoli— <i>water colours</i>	Philpot	2	4 5 0
576 Views in Wales— <i>pencil</i>	Kettle	4	1 0 0
577 Large landscapes— <i>pencil</i>	Gladwell	2	1 2 0

## W. HOGARTH.

578 Portrait of Mr. Martin. <i>From Esdaile's Collection</i>	Noseda	5 0
579 The Rake's Progress. <i>From Esdaile's Collection</i>	Cottingham	3 5 0

## W. HAMILTON, R.A.

50

- 580 Adam and Eve *Noseda*

## G. JONES, R.A.

1150

- 581 The gateway at Bordeaux *Hogarth*

60

## P. J. DE LOUTHERBOURG.

- 582 A landscape, with peasants and animals *Lamuel*

150

## SIR T. LAWRENCE, P.R.A.

- 583 Academy studies *Butler* 8

## LESCHALLAS.

160

- 584 Flower-sellers—a pair *Lamuel*

2170

- 585 Fortune-tellers, &c. *Foord* 4

## G. M. MOSER.

180

- 586 Studies of figures, &c. *Noseda*

4

## W. MULREADY, R.A.

240

- 587 A female Academy study—in red chalk *Booth*

## F. NICHOLSON.

580

- 588 Chester and Scarborough *Colnaghi* 2

4150

- 589 Snowdon, &c. *Loof* 2

300

- 590 Layerthorp Postern, York, &c. *Rellam* 2

## W. PAYNE.

140

- 591 A river scene; and a coast scene *Lamuel* 2

## S. PROUT.

592 Old buildings and figures      *Grundy*      530

## RICHTER.

593 A blind man and children      *Gladwell*      1100

594 Gleaners      *Ford*      116

## D. ROBERTS, R.A.

595 The Stadthaus, Leipzig      *Penzons*      2      4150

## S. RAYNER.

596 The Oratory      *Ford*      1150

## R. R. REINAGLE.

597 A view in Italy      *Ford*      1180

## F. STONE, A.R.A.

598 Studies of figures—*in pen*      *Kibble*      8      110

## T. STOTHARD, R.A.

599 Studies of figures      *do*      10      100

600 Studies for the Wellington Shield, &c.      *Booth*      9      220

601 Burns and Highland Mary, &c.      *Kibble*      2      5100

602 Small subjects of figures      *Sotheby*      5      550

603 Portraits of friends of R. Burns      *Kibble*      11      250

604 Views in Scotland to illustrate Burns      *do*      5

605 A Chinese figure, flowers, &c.      *Bales*      7      1100

## W. SIMSON.

130	606 Roxburgh Castle, &c.	Samuel	5
110	607 Beddegelert, &c.	Lord	2
130	608 Procession of the Host, &c.	Cotnagh	3
110	609 Landscapes and sea-pieces	Philpot	9
100	610 A landscape, with a bridge; and a view in North Wales	Samuel	2
190	611 A river scene; view in the Isle of Skye, &c.	Lord	4
130	612 Interior of St. Peter's, &c.	Tomkins	3

## TOMKINS.

2180	613 A coast scene; and a landscape	do	2
------	------------------------------------	----	---

## EARLY DRAWINGS BY J. M. W. TURNER, R.A.

3100	614 Dolydellan, North Wales	Agnew	
1300	615 A river scene, with cows—in sepia	Philpot	
16160	616 A ruined abbey	Booth	
11100	617 Temple of Venus, Bay of Baiæ	do	
21000	618 Ifley Mill, near Oxford	Long	
5756	619 A ruined abbey	Cotnagh	
1136	620 A landscape, 1792	Lumsden	
100	621 A harbour scene	Agnew	
100	622 Landscapes—in pencil	Ellis	3
140	623 A mountainous lake-scene	Lusty	

## DRAWINGS.

J. M. W. TURNER, R.A.

624 AN ITALIAN RIVER-SCENE	Zokin	14780
625 AN ITALIAN VALLEY	do	13580
626 THE VALLEY OF MARTIGNY	Booth	10080
627 THE VALLEY OF THE RHONE	Colnaghi	8080
628 THE VALLEY OF MARTIGNY	White	1500
629 SWISS VALLEY	do	3540

T. UWINS, R.A.

630 Academy figures—in chalks	Butte	10	60
631 Sketches of flowers	Lambe	33	20
632 The Tarantella, &c.—in oils	4		
633 The Bay of Naples—water colours, &c.	do	5	60
634 The Tarantella—in oils, &c.	do	3	30
635 Flowers—in pen and chalk	do	9	20
636 Peasant of Sora, Calabrian piper, &c.—pencil	Kibble	3	280
637 Children asleep in an Italian vineyard—indian ink	1		
638 Scenes in the life of a nun—indian ink and bistre	Philpot	4	160
639 Peasant at prayer—chalk, &c.	Kibble	3	140
640 Vineyard at Castellamare—slightly coloured, &c.	do	3	60
641 Sir W. Gell in his Loggia at Castellamare—pencil	Philpot		50
642 Figures of nuns and a peasant—pen and indian ink	2		
643 Going to bed—pen and indian ink	Jordham		90
644 Studies of fruit and flowers—in colours	Kibble	6	70
645 A female Academy figure—chalk. Highly finished	Philpot		26
646 Sketches of wild flowers—some coloured	Lambe	18	30
647 Brigands—in pencil, &c.	Rowbotham	3	20

30	648	The Tambourine and the Tarantella—pencil, &c.	Rowbottom	3
120	649	The Bay of Baiae—pen and indian ink	Fordham	2
110	650	Castellamare—pen and indian ink	Rowbottom	2
130	651	Cottage Loggia at Pozzuoli—pen and indian ink	Kibble	3
70	652	Grapes—in oils, &c.	Samuels	4
70	653	Water-lilies—in colours	Kibble	3
20	654	Christmas Grotto at Presepio, &c.—colours	do	2
80	655	Villa Gallo, Naples, &c.—pen and indian ink	Samuels	2
26	656	Dorothea—in chalks	Rowbottom	4
70	657	Figures—pen and pencil	do	14
30	658	St. Archangelo, La Cava, &c.—pen and indian ink	Samuels	2
10	659	Conga, Gulf of Salerno—pen and indian ink, &c.	do	4
10	660	Scene in the Festa of Carditella—pen and indian ink	Philpot	
60	661	Sketches of figures—in chalk and indian ink	Philpot	21
	662	Sketch for Kent kissing the hand of King Lear—colours. The heads only finished		
220	663	The Evil Eye—pen and indian ink		
	664	Calabrian shepherd boy—pen and indian ink	Bale	
20	665	The flowery and the thorny path—pen and indian ink	Samuels	
20	666	Convent at La Cava, and subterranean chapel at Majori	do	2
60	667	The Assignation and Expectation—a pair—pen and indian ink	Fordham	2
10	668	Sketch for Simon Magus—indian ink	Samuels	
460	669	EIGHT DRAWINGS REPRESENTING THE BIRTHPLACE AND RESIDENCES OF RAFFAELLE—presented by the artist to Sir Thomas Lawrence; and two studies of the bust and tomb of Raffaelle, by PENRY WILLIAMS	Hogarth	
		SIR D. WILKIE, R.A.		
40	670	Studies for pictures	Samuels	5

## J. VARLEY.

671 A harbour scene, 1836	<i>Philpot</i>	1 5 0
672 A coast scene, with a tower	<i>do</i>	1 11 6
673 A river scene, with a bridge	<i>do</i>	4 4 0
674 A river scene, with a bridge and buildings	<i>Reynolds</i>	2 4 0
675 A landscape, with a cottage and pond	<i>do</i>	4 5 0
676 A river scene	<i>Booth</i>	1 18 0
677 A landscape, with a pond	<i>Tokins</i>	2 0 0
678 A coast scene, with a castle	<i>Philpot</i>	3 3 0
679 A lake scene	<i>do</i>	3 8 0
680 A river scene, 1836	<i>Tokins</i>	2 2 0
681 A landscape, with a castle, 1839	<i>Lusty</i>	2 0 0
682 Windsor	<i>agnest.</i>	6 0 0
683 A harbour scene	<i>Tokins</i>	1 0 0
684 An Italian landscape	<i>do</i>	2 2 0
685 A river scene, with a tower	<i>Daniels</i>	1 4 0
686 A river scene, with buildings, 1832	<i>Tokins</i>	2 8 0
687 A landscape, with cottages	<i>do</i>	1 8 0
688 A river scene, 1835	<i>Lusty</i>	3 10 0
689 Carnarvon Castle, 1835	<i>do</i>	3 10 0
690 A river scene	<i>Tokins</i>	5 3 0
691 A view near the coast	<i>do</i>	3 0 0
692 A LAKE SCENE, with a ruined building, 1842	<i>Hopwood</i>	5 0 0
693 A LANDSCAPE, with buildings, 1842	<i>Lusty</i>	3 0 0
694 A WOODY RIVER-SCENE, 1841	<i>Ford</i>	2 4 0
695 A RIVER SCENE, with buildings	<i>Lusty</i>	4 0 0
696 HARLECH CASTLE AND SNOWDON, 1827	<i>Ford</i>	5 0 0
697 Dunolly Castle, &c.	<i>do</i>	2 10 0

1 60	698 Sketches of landscapes	<i>Hopkins</i>	11
3 70	699 A river scene, with boats, &c.	<i>Samuels</i>	6
3 150	700 Landscapes	<i>Torkins</i>	3

## R. WILSON.

60	701 Tivoli	<i>Kettle</i>	
1 130	702 Views		3
	703 View on the Dee	<i>do</i>	
1 10	704 The Coliseum and arch of Constantine—a pair		
	705 Studies of landscapes, &c.	<i>do</i>	7
40	706 View of a country house—in red chalk	<i>Philpot.</i>	

FINIS.



